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GREEK MANUAL.



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A

METHOD

OF

TEACHING THE GREEK LANGUAGE

TABULATED;

TOGETHER WITH

DIRECTIONS FOR PRONOUNCING GREEK, RULES OF
ACCENT, DIVISION OF WORDS INTO SYLLABLES,
FORMATION OF TENSES OF THE VERB, AND
ON READING GREEK AT SIGHT.

BY

JOHN WENTWORTH SANBORN,

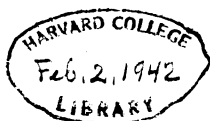
CLASS OF 1869, PHILLIPS EXETER ACADEMY, AUTHOR OF
"A TABULATION OF THE EXETER LATIN METHOD."

BATAVIA, N.Y.:

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1883.

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Mr. Frank G. Cook

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PREFACE.

THIS book appears in response to a score or more of solicitations from prominent educators who, having used my manual on the Tabulation of the Phillips Exeter Academy Latin Method, declare it as their opinion that a tabulated Greek method would be of service to teachers and pupils in concise and thorough class drill. From one comes an urgent request that I prepare a tabulation and add a chapter on accent; from another, that a chapter on pronunciation accompany the tabulation, etc. Hence, I have included in this book the suggestions of them all. This work is not designed to supplant the grammar, but to emphasize some things deserving more notice than is given them by most grammars. In this I have studied brevity, and have endeavored to make statements in clear and simple language. In the tabulation, I have merely hinted at the rules involved. As, for instance, in the Genitive of *Touching*, I do not, of course, give the list of words coming under that head. The expression, "Genitive of *Touching*," includes also *claiming*, *hitting*, *missing*, and kindred terms.

And so with the Genitive of *Tasting*; I give but a hint of the rule which includes, as well, *hearing*, *remembering*, etc.

It may require a little more time to follow this tabulation than most methods demand; but when once a student masters the system, he will make very rapid and substantial progress.

Of course, instructors need not *always* have their classes run through all these forms; but, until they are *able* to do it, the practice should be kept up. A thorough and satisfactory knowledge of the Greek language is not attainable but by persistent drill in the elements. The chapters on Formation of Tenses and Reading at Sight are designed to be more a suggestive than an exhaustive treatment of those important subjects. The chapter on Division of Words into Syllables I do not regard as of vital importance. With the hope that it may help some students, it is inserted.

Professor B. L. Cilley, the distinguished instructor in Greek at Phillips Exeter Academy, examined the manuscript of this book, and made some valuable suggestions, by which I have profited.

Desiring to promote the thorough study of an elegant language, the author sends forth this little book.

JOHN WENTWORTH SANBORN.

BATAVIA, N.Y., 1883.

THE NOUN.



— is a $\left\{ \begin{array}{l} \text{Proper} \\ \text{Common} \\ \text{Abstract} \\ \text{Collective} \\ \text{Defective} \\ \text{Irregular} \end{array} \right\}$ Noun; compounded of — and —
(if a compound) meaning —.

The Stem is —. It is derived from — *(if a derivative)*; its ending — means —.

It is of the $\left\{ \begin{array}{l} \text{First} \\ \text{Second} \\ \text{Third} \end{array} \right\}$ Declension, $\left\{ \begin{array}{l} \text{Masculine} \\ \text{Feminine} \\ \text{Neuter} \\ \text{Common} \\ \text{Grammatical,} \\ \text{i.e., Epicene} \end{array} \right\}$ Gender,
 from Nominative —.

Declined (*naming all the cases*):—

Singular $\left\{ \begin{array}{l} \text{Nominative} \text{ —} \\ \text{Genitive} \text{ —} \\ \text{Dative} \text{ —} \\ \text{Accusative} \text{ —} \\ \text{Vocative} \text{ —} \end{array} \right\}$; Dual $\left\{ \begin{array}{l} \text{Nom., Acc., Voc. —} \\ \text{Genitive} \text{ —} \\ \text{Dative} \text{ —} \end{array} \right\}$;

Plural $\left\{ \begin{array}{l} \text{Nom. and Voc. —} \\ \text{Genitive} \text{ —} \\ \text{Dative} \text{ —} \\ \text{Accusative} \text{ —} \end{array} \right\}.$

It is made in the $\left\{ \begin{array}{c} \text{First} \\ \text{Second} \\ \text{Third} \end{array} \right\}$ Person, $\left\{ \begin{array}{c} \text{Singular} \\ \text{Dual} \\ \text{Plural} \end{array} \right\}$ Number,

Nominative Case,* and is $\left\{ \begin{array}{c} \text{the Subject of} \\ \text{in Apposition with} \\ \text{Predicate after} \end{array} \right\}$ —,

according to the Rule —.

(If in the Genitive Case:—)

The Limiting, or Adnominal Genitive, depending on —,

Or, $\left\{ \begin{array}{c} \text{Subjective,} \\ \text{Objective, governed by the Verbal Adjective} \end{array} \right\}$ —,

Genitive of $\left\{ \begin{array}{c} \text{Possession, governed by the} \left\{ \begin{array}{c} \text{Verb} \\ \text{Noun} \end{array} \right\} \text{ —,} \\ \text{Material,} \left\{ \begin{array}{c} \text{Verb —, denoting plenty or want,} \\ \text{with the} \left\{ \begin{array}{c} \text{Noun —,} \end{array} \right\} \\ \text{Measure,} \end{array} \right\}$

Partitive Genitive: of the Whole, after —, designating a Part, or governed by the Verb —, meaning *to choose, to consider, etc.*

Genitive of $\left\{ \begin{array}{c} \text{Touching} \\ \text{Tasting} \\ \text{Ruling} \\ \text{Cause} \end{array} \right\}$ with the Verb —,

Genitive in Exclamation,

* For the other cases, see following pages.

Genitive of { Separation, with the Verb —,
Comparison, { Adjective } —, *ñ* (*than*) omitted,
 { Adverb } —,
 Verb —, denoting mastery,
Price or Value,
Time within which,
Source,

Genitive { Depending on the Preposition —, in the Compound Verb —,
With the Participle —, as Genitive Absolute,
Governed by the Preposition —,

according to the Rule —.

(If in the Dative Case:—)

Dative of { Indirect Object, with the { Transitive
 { Advantage, or Disadvantage, { Intransitive } Verb —.
 { Possession with —,
 { Cause, or Instrument,
 { Agent, with the Passive Verb —,
 { Accompaniment,
 { Time,
 { Nearness, or Likeness.

or, following the Verb —, compounded with ἐν, σύν, ἐπί, πρός, παρά, περί, or ὑπό (as the case may be).

Degree of Difference,

according to the Rule —.

(If in the Accusative Case:—)

Direct Object
Effect of the Action } of the Transitive Verb —,

Governed by the { Verbal Adjective } —,
 { Verbal Noun }

Following the { Transitive } Verb —, as an Accusative of
 { Intransitive } Kindred Signification,

Specification,
Adverbial Accusative,
Subject of the Infinitive —,
Extent of Time or Space,

In Exclamation, following { $\nu\eta$,
 $\mu\acute{\alpha}$,

Second Accusative, governed by the Verb —, .
Predicate Accusative,

Governed by the Preposition —,

according to the Rule —.

(If in the Vocative Case:—)

Direct Address { with
 { without } ω ,

according to the Rule —.

THE ADJECTIVE.

— is a

$\left\{ \begin{array}{l} \text{Regular} \\ \text{Irregular} \end{array} \right\}$	$\left\{ \begin{array}{l} \text{Attributive} \\ \text{Predicate} \end{array} \right\}$	}	Adjective,	
$\left\{ \begin{array}{l} \text{Contracted} \\ \text{Uncontracted} \end{array} \right\}$				
$\left\{ \begin{array}{l} \text{Cardinal} \\ \text{Ordinal} \end{array} \right\}$	$\left\{ \begin{array}{l} \text{Declinable} \\ \text{Indeclinable} \end{array} \right\}$			Numeral
$\left\{ \begin{array}{l} \text{Personal} \\ \text{Impersonal} \end{array} \right\}$	Verbal			

Regularly } Compared.
Irregularly }

It is of the $\left\{ \begin{array}{l} \text{Positive} \\ \text{Comparative} \\ \text{Superlative} \end{array} \right\}$ Degree, from —,

Compared —, —, —.

It is of the $\left\{ \begin{array}{l} \text{First and Second} \\ \text{First and Third} \\ \text{Third} \end{array} \right\}$ Declension.

Declined (*naming all the cases*): —

SINGULAR.	DUAL.	PLURAL.
Nom. } — — —	Nom., Acc., Voc. }	Nom. }
Gen. }	Genitive }	Gen. }
Dat. }	Dative }	Dat. }
Acc. }		Acc. }
Voc. }		Voc. }

according to the Rule —.

THE ADVERB.



— is a { Regular
Irregular
Negative
Correlative { Interrogative
Indefinite *
Demonstrative
Relative
Numeral } } Adverb of { Manner
Place
Time
Way
Division

formed from the { Adjective
Participle
Noun Stem
Verb Stem } —.

It is of the { Positive
Comparative
Superlative } Degree, and is compared —, —, —.

It qualifies —,
according to the Rule —.

To form an Adverb regularly, put *s* in the place of *v* as the ending of the Adjective in the genitive plural, masculine, the accent remaining as on the Adjective.

Example: The genitive plural of *σοφός* is *σοφῶν*; change the ending *v* to *s*, and retain the accent of the Adjective, and *σοφῶς* is the form of the Adverb.

* All the Indefinite Adverbs are Enclitics.

THE ARTICLE.

— is the Definite Article, from Nominative — — —.

Declined (*naming all the cases*):—

SINGULAR.		DUAL.
Nominative	}	}
Genitive		
Dative		
Accusative		
PLURAL.		
Nominative	}	}
Genitive		
Dative		
Accusative		

It is of the { Masculine } Gender, { 1 } Person, { Singular } Number,
 { Feminine } { 2 } { Dual }
 { Neuter } { 3 } { Plural }

Nominative }
 Genitive } Case, and agrees with the { Proper Noun }
 Dative } { Abstract Noun }
 Accusative } { Clause }
 } { Infinitive }

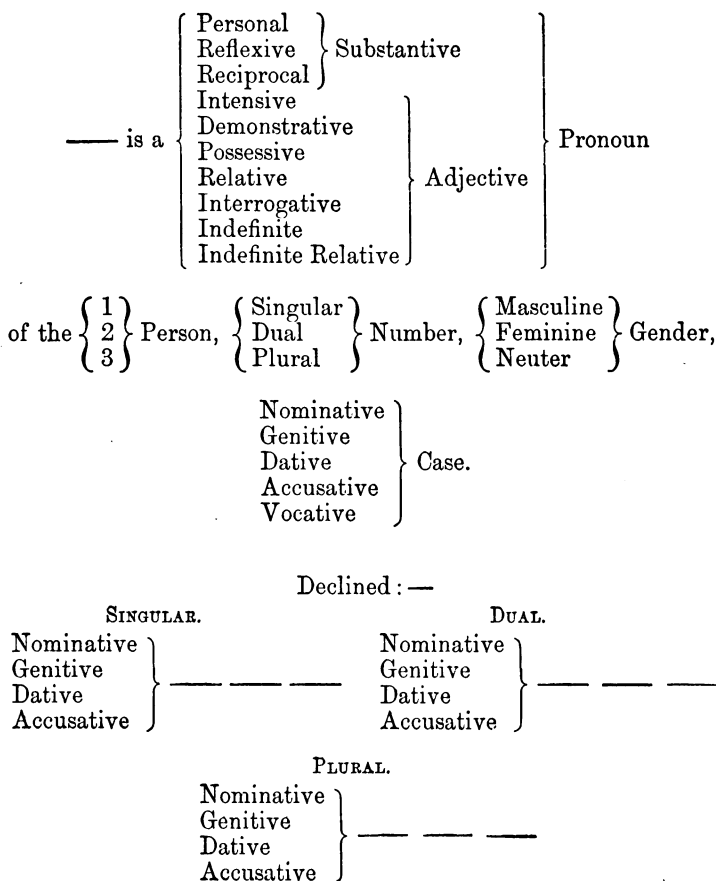
according to the Rule —.

Or, it appears as a { Demonstrative }
 { Personal } Pronoun; or (in Homer),
 { Relative }
 as a Pronoun with which the Noun — is in apposition; or
 (in Attic Greek), as the Simple Definite Article *the*.

In Attic Prose the Article has Demonstrative force; as, *ὁ μὲν*, *the one* . . . *ὁ δέ*, *the other*. In Homer it is used as a Personal Pronoun, *ὁ γὰρ ἦλθε*, *for he came*; as a Relative, *δῶρα τὰ ἔδωκαν*, *gifts which they gave*.

The position of the Article determines the meaning of (the Intensive) *αὐτός*; as, *ὁ αὐτὸς ἄνθρωπος* means *the same man*; but *αὐτὸς ὁ ἄνθρωπος* means *the man himself*.

THE PRONOUN.



(If Personal or Reflexive, it is further treated as the Noun.)

(If a Relative) it is from Nominative — — —, and refers to — as its Antecedent.

It is of the $\left\{ \begin{array}{l} \text{Masculine} \\ \text{Feminine} \\ \text{Neuter} \\ \text{Common} \end{array} \right\}$ Gender, $\left\{ \begin{array}{l} 1 \\ 2 \\ 3 \end{array} \right\}$ Person, $\left\{ \begin{array}{l} \text{Singular} \\ \text{Dual} \\ \text{Plural} \end{array} \right\}$ Number,

$\left. \begin{array}{l} \text{Nominative} \\ \text{Genitive} \\ \text{Dative} \\ \text{Accusative} \end{array} \right\} \text{Case.}$

It agrees with its Antecedent — in Number and Gender, and by $\left\{ \begin{array}{l} \text{Attraction} \\ \text{Incorporation} \end{array} \right\}$ with its Antecedent — in Case,

according to the Rule —.

It introduces the Relative Clause —.

THE VERB.

— is a $\left\{ \begin{array}{l} \text{Regular} \\ \text{Irregular} \\ \text{Defective} \\ \text{Deponent} \\ \text{Middle Deponent} \\ \text{Passive Deponent} \\ \text{Impersonal} \end{array} \right\} \left\{ \begin{array}{l} \text{Transitive} \\ \text{Intransitive} \end{array} \right\} \left\{ \begin{array}{l} \text{Pure} \\ \text{Mute} \\ \text{Liquid} \end{array} \right\} \text{Verb.}$

Its $\left\{ \begin{array}{l} \text{Present} \\ \text{Future} \\ \text{First Aorist} \\ \text{Perfect} \\ \text{Second Aorist} \\ \text{First Passive} \\ \text{Second Passive} \end{array} \right\} \text{Stem is —.}$

It is derived from — (if a *Derivative*), and is a Verb in $\left\{ \begin{array}{l} \Omega, \\ M, \end{array} \right\}$ from —.

(Give the Principal Parts, also all the Participles and Infinitives.)

It is in the $\left\{ \begin{array}{l} \text{Active} \\ \text{Middle} \\ \text{Passive} \end{array} \right\} \text{Voice,}$

$\left\{ \begin{array}{l} \text{Indicative} \\ \text{Subjunctive} \\ \text{Optative} \\ \text{Imperative} \\ \text{Infinitive} \end{array} \right\} \text{Mood,}$
 $\left\{ \begin{array}{l} \text{Present} \\ \text{Imperfect} \\ \text{Future} \\ \text{First Aorist} \\ \text{Perfect} \\ \text{Pluperfect} \\ \text{Future Perfect} \\ \text{Second Aorist} \\ \text{Second Perfect} \\ \text{Second Pluperfect} \end{array} \right\} \text{Tense;}$

Inflected, Singular $\left\{ \begin{array}{c} \text{—} \\ \text{—} \end{array} \right\}$, Dual $\left\{ \text{—} \right\}$, Plural $\left\{ \begin{array}{c} \text{—} \\ \text{—} \end{array} \right\}$,

$\left. \begin{array}{c} 1 \\ 2 \\ 3 \end{array} \right\}$ Person, $\left\{ \begin{array}{c} \text{Singular} \\ \text{Dual} \\ \text{Plural} \end{array} \right\}$ Number, and agrees with —,

according to the Rule —.

(If an Infinitive:—)

Used as a Verbal Noun in the Neuter Gender, Nominative Case, as the Subject of the Impersonal Verb —; or in the Accusative Case, Subject of the Infinitive —;

Or, without the Article, as $\left\{ \begin{array}{l} \text{Object of the Verb — of Saying with the} \\ \text{Subject —, or Simple Object —;} \\ \text{Limiting the } \left\{ \begin{array}{c} \text{Adjective} \\ \text{Noun} \end{array} \right\} \text{ —;} \end{array} \right.$

Or, preceded by the Article, depending on the Preposition —;

Or, as the Infinitive of $\left\{ \begin{array}{l} \text{Purpose;} \\ \text{Result;} \\ \text{Condition;} \\ \text{Surprise;} \end{array} \right.$

Or, governed by $\pi\rho\acute{\iota}\nu$.

(Give the Synopsis in the First Person, Active, Middle, and Passive, of all the Moods and Tenses, also the Imperatives.)

THE PARTICIPLE.

— is a $\left\{ \begin{array}{l} \text{Present} \\ \text{Future} \\ \text{First} \\ \text{Second} \\ \text{Perfect} \\ \text{Future Perfect} \end{array} \right\} \text{Aorist} \left\{ \begin{array}{l} \text{Active} \\ \text{Middle} \\ \text{Passive} \end{array} \right\} \text{Participle,}$

from the Verb —, a Verb in $\left\{ \begin{array}{l} \Omega. \\ \text{Mu.} \end{array} \right\}$

(Give the Principal Parts of the Verb, also the Participles in the different Tenses of the Active, Middle, and Passive Voice.)

It is declined like —, an Adjective of three terminations, as follows: —

SINGULAR.		DUAL.		PLURAL.	
Nom.	}	— — —	}	Nom.	}
Gen.				Gen.	
Dat.				Dat.	
Acc.				Acc.	
Voc.				Voc.	

It is made in the $\left\{ \begin{array}{l} \text{Singular} \\ \text{Dual} \\ \text{Plural} \end{array} \right\} \text{Number,} \left\{ \begin{array}{l} \text{Nominative} \\ \text{Genitive} \\ \text{Dative} \\ \text{Accusative} \\ \text{Vocative} \end{array} \right\} \text{Case,}$

and $\left\{ \begin{array}{l} \text{Qualifies the Noun —,} \\ \text{Is used as a Substantive with the Article —,} \\ \text{Expresses } \left\{ \begin{array}{l} \text{Purpose, preceded by } \omega\varsigma, \\ \text{Condition,} \\ \text{Limitation,} \end{array} \right. \\ \text{Is used instead of an Infinitive,} \\ \text{Agrees with the Noun — in the Case Absolute,} \end{array} \right.$

according to the Rule: Adjectives, Adjective Pronouns, Participles, and the Article agree with their Nouns in Gender, Number, and Case.

THE PREPOSITION.



— is a Preposition, and connects — and —.

It governs — in the $\left\{ \begin{array}{l} \text{Genitive} \\ \text{Dative} \\ \text{Accusative} \end{array} \right\}$ Case.



Certain Prepositions govern more than one case, and with a corresponding difference in meaning. For instance :

διά, *through*, with the Genitive, means *through*; with the Accusative, means *on account of*.

παρά, *by*, *near*, with the Genitive, means *from*; with the Dative, *by* (*at the side of*); with the Accusative, *to* (i.e., *the object towards which*).

ὑπό, with the Genitive, means *under*, *from under*, *by*; with the Accusative, *under*, *towards*, and *during*.

THE CONJUNCTION.



— is a Co-ordinate $\left\{ \begin{array}{l} \text{Copulative} \\ \text{Disjunctive} \\ \text{Adversative} \\ \text{Inferential} \end{array} \right\}$ Postpositive Conjunction,

and connects the sentence — with — ;

Or, — is a Subordinate $\left\{ \begin{array}{l} \text{Declarative} \\ \text{Causal} \\ \text{Final} \\ \text{Concessive} \\ \text{Comparative} \\ \text{Temporal} \end{array} \right\}$ Postpositive Conjunction,

and connects the Subordinate sentence — with the Principal —.

THE INTERJECTION.



— is an Interjection of { Astonishment,
Joy,
Sorrow,
Calling,
Laughing,
Deriding,
Wishing,

used as an Adverb of Exclamation, and independent of grammatical construction.

DIRECTIONS FOR PRONOUNCING GREEK.

THOUGH we have no means of knowing how the ancient Greeks pronounced their majestic language, yet, of the three methods known to modern scholars, — viz., the ERASMIAN, ENGLISH, and MODERN GREEK, — that is most commonly employed in the best schools and colleges in this country, and on the continent of Europe, which is known as the ERASMIAN or CONTINENTAL METHOD. According to this method, the vowels, diphthongs, and consonants are pronounced as follows : —

VOWELS.

The vowels are : α , ϵ , η , ι , $\omicron$, υ , ω .

α is pronounced like *a* in *far*; ϵ like *e* in *pen*; η like *e* in *they*; ι (when long) like *i* in *machine*; ι (when short) like *i* in *pin*; $\omicron$ like *o* in *not*; υ (when long) like *u* in *prune*; υ (when short) like *u* in *put*; ω like *o* in *note*.

Give the long vowels their full sound.

DIPHTHONGS.

The diphthongs are : $\alpha\iota$, $\alpha\upsilon$, $\epsilon\iota$, $\epsilon\upsilon$, $\omicron\iota$, $\omicron\upsilon$, $\eta\upsilon$, $\omega\upsilon$, $\upsilon\iota$, $\alpha\upsilon$, $\eta\upsilon$, $\omega\upsilon$.

Give $\alpha\iota$ the sound of *ah-ee* pronounced as one sound, as *ai* in *aisle*. Give $\alpha\upsilon$ the sound of *ah-oo* as one sound, like *ou* in *house*. Give $\epsilon\iota$ the sound of *ei* in *height*; $\epsilon\upsilon$ the sound of *eu* in *feud*; $\omicron\iota$ the sound of *oi* in *oil*; $\omicron\upsilon$ the sound of *ou* in *youth*; $\eta\upsilon$ the sound of *ew* in *new*; $\omega\upsilon$ the sound of *ow* in *now*; $\upsilon\iota$ the sound of *wi* in *with*; $\alpha\upsilon$, $\eta\upsilon$, $\omega\upsilon$ have the same sounds as α , η , ω without the *iota subscript*.

CONSONANTS.

Greek consonants are sounded like the corresponding letters in English, except the following:—

γ before κ , γ , ξ and χ has the sound of n ,—as in *ἄγγελος*, pronounced as if spelled *ahngelos*; in other situations, γ has the usual hard sound. θ is always sounded like *th* in *thick*, but *not* like *th* in *thou*; χ is hard, and is sounded like the German *ch* in *ich* (not *ick*: begin as if you were about to sound *ick*, and dissipate the sharp *k* sound with your breath, and give it a rough palatal sound).

According to the Continental method, ζ has the sound of soft *dz*,—being a double consonant,—but it is commonly pronounced like the English *z*. I should prefer this pronunciation.

In Greek every consonant is sounded, as: $\mu\nu\tilde{\alpha} = mna$; $\phi\tilde{\upsilon}\lambda\alpha\xi = phulaks$; $\phi\lambda\acute{\epsilon}\psi = phleps$; $\phi\theta\acute{\iota}\sigma\iota\varsigma = phthisis$, etc.

The semi-vowel ρ has the rough breathing at the beginning of a word, as ρ ; $\rho\rho$ in the middle of a word is usually written $\rho\tilde{\rho}$, and is equivalent in sound to *rrh*.

 RULES OF ACCENT.

MARKS of accentuation were not commonly used by the Greeks. They did not need them, because they were familiar with the true intonation of the language. In course of time, accents became necessary to prevent or to correct the improper utterance of words. The present system of accentuation was introduced, about the year 200 B.C., by Aristophanes of Byzantium (modern Constantinople).

It is by *tone* or *accent* that one syllable in every word is distinguished. No Greek word can be accented except on one of the last three syllables. The acute accent (´) can stand only

on one of the last three syllables; the circumflex (^) can stand only on one of the last two syllables. As a written character, the grave (`) can stand only on the last syllable.

The term *acute* means *sharp*; the acute accent shows that the vowel over which it is placed was sounded on a sharper key.

The term *grave* means *flat* or *heavy*. In actual use the grave accent merely takes the place of the acute, as when the acute stands on the last vowel of a word, and other words follow in close connection.

The term *circumflex* means *bent round*. It is composed of the acute (') and grave (`) combined (^), and shows that the vowel or diphthong over which it occurs was pitched on a higher or sharper key, but ended on a moderate one. If the circumflex accent occurs on a syllable, that syllable is long by nature. It never occurs on a syllable which is not long by nature.

The acute accent is the sharp accent; therefore, a word with the acute on its final syllable is an *oxytone* or *sharp-toned* word.

The word *παρά* means *near* or *next to*; therefore, a word with the acute or sharp accent on the syllable next to the last is *paroxytone*.

The word *πρό* means *before*; therefore, a word with the acute or sharp accent on the syllable which is *before* the one *next to* the last, *i.e.*, the third from the last, is *proparoxytone*.

The word *περισπόμενος* means *bent round* or *circumflexed*; therefore, a word with the circumflex accent on the last syllable is *perispomenon*.

A word is called *properispomenon* when the circumflex accent falls on the syllable *before* the last.

A word with no accent on the last syllable is a *barytone*, *i.e.*, *flat-tone*; therefore, a *paroxytone* (acute on the penult), a *proparoxytone* (acute on the antepenult), and a *properispomenon* (circumflex on the penult), are also *barytones*.

In general, when the acute accent falls on the first of two syllables, and the two syllables are contracted, the accent of the

contraction is the circumflex, — *φιλέω* might be written *φιλέῶ*, and this contracted is *φιλω*.

The antepenult can be accented (always with the acute) if the final syllable is short.

The antepenult can be accented if the penult is long, provided the last syllable is short.

The antepenult can never be accented if the last syllable is long by nature.

The antepenult cannot be accented if the vowel of the last syllable (short by nature) is made long by a double consonant or two consonants following it. In the genitives *εως* and *ων* of the third declension, and in nouns and adjectives of the Attic second declension, and the Ionic *εω* of the first declension, the *ε* is not regarded as a separate syllable.

If the vowel of the penult is long by nature, and accented, it takes the circumflex if the last syllable is short by nature. The words *ὥστε*, *εἶτε*, *καῖτοι*, seem to be exceptions. They are not, however, for *ὥστε* is for *ῶς* and *τε*; *εἶτε* for *εῖ* and *τε*.

If the penult is long by nature, and accented, it receives the circumflex, even though the vowel of the last syllable is followed by two consonants or a double consonant.

If the penult is accented, it takes the acute, if the last syllable is long by nature. The endings *αι* and *οι* are short, except in the optative mood and in the adverb *οἴκοι*, *at home*.

Words which have the acute accent on the last syllable are said to soften their tone, and hence they change that accent to the grave when followed by other words in the same sentence. The interrogative *τίς*, and words followed by enclitics, are exceptions. The acute accent is retained before the period or colon.

When a preposition of two syllables, accented with the acute on the last syllable, follows the word it governs, and when a preposition takes the place of a compound verb, its accent falls back to the penult. The term *anastrophe* (*turning back*) is given to such a change.

In poetry, prepositions of two syllables, accented with the acute on the last syllable, suffer anastrophe when they follow the words whose case they govern. Except ἀμφί, ἀντί, ἀνά, διά.

ELISION.

A SHORT vowel ending a word is dropped, or cut off, before a following word beginning with a vowel. This cutting off of the final short vowel is called *elision*.

The apostrophe (') marks the elision. *Example*: πόλλ' ἔπαθον for πολλά ἔπαθον. Here final *a* of πολλά is cut off, and the accent of πολλά is thrown back to the penult as the acute. Hence, in elision, words accented with the acute on the last syllable throw that accent back to the penult. But prepositions and particles with the acute on the last syllable simply lose their accent in elision. *Example*: ἐπ' αὐτό.

CRASIS.

CRASIS is a contraction or mingling. Two words used together, the first ending in a vowel and the second beginning with a vowel, are sometimes mingled, the *coronis* being placed over the contraction. *Example*: ταῦτό for τὸ αὐτό.

The result of *crasis* is the formation of one word out of two. The result of *elision* is simply the loss of a final vowel, two words remaining as before. In *crasis* the accent of the first word disappears, and the accent of the second is not changed. But in the *crasis* of τὰ and ἄλλα, the *a* of the τὰ being mingled with the accented *a* of ἄλλα, the *a* is lengthened, and it is proper to write it τᾶλλα.

ACCENT IN CONTRACTED SYLLABLES.

A CONTRACTED SYLLABLE has no accent if neither of the syllables had an accent before contraction. *Exception*: Adjectives in *eos*, when contracted, take the circumflex on the last syllable, as *χρύσεος, χρυσούς*.

A contracted syllable has an accent, if either syllable had one previously. If it is a penult or antepenult, it conforms to the general rules of accent. If the last syllable had the acute before contraction, it retains it after contraction. If the last syllable did not have the acute before contraction, it takes the circumflex after contraction. *Example*: *φιλέω, φιλώ; νόος, νοῦς*.

Anciently, every syllable not accented with the acute or circumflex was regarded as having the grave accent.

ACCENT OF ENCLITICS, PROCLITICS, NOUNS,
ADJECTIVES, AND VERBS.

AN ENCLITIC is a word which leans up against another word, and is so closely connected with it that it loses its own accent.

The following are the enclitics:—

The personal pronouns, *μου (μεῦ), μοί, μέ; σου (σεῦ), σοί, σέ; οὐ, οἶ, ἔ; (νύν), σφίσι, σφέ;* the indefinite pronoun *τις* in all cases; the indefinite adverbs *πῶ, πῶς, πού, ποί, πῆ, ποθί, ποθέν, ποτέ*. (Notice that the accent of the interrogative pronoun *τίς* is acute; that the accent of the interrogative adverbs *πῆ, ποῦ*, etc., is circumflex; and that they are not enclitics.)

The following are enclitics also:—

The forms of the present indicative of the verb *εἰμί, to be*, and *φημί, to say*, except the second person singular; the particles *γέ, νύν, τέ, τοί, πέρ*, and Epic *κέ* or *κέν, θήν, ῥά* (for *ἄρα*), and the inseparable local ending *-δε*. (Note that *νύν* and *-δε* are to be distinguished from *νῦν, now*, and *δέ, but*.)

An enclitic throws its accent back to the last syllable of the preceding word, and the accent is always acute. If that last syllable of the preceding word had an accent before, the enclitic loses its own accent. If the enclitic is a monosyllable, and the word before it has an acute accent on the penult, the enclitic loses its accent, as *φίλος μου*.

If the word before the enclitic is accented with the acute on the antepenult, or with the circumflex on the penult, the accent of the enclitic goes to the last syllable of the preceding word in the form of the acute, as *ἄνθρωπός τις, παῖδες τινες*.

A proclitic itself has no accent, but before an enclitic it takes the acute accent, as *εἰ τις*.

If several enclitics appear in the same connection, the last has no accent, and the rest take the acute, as *εἰ τίς τί οἱ φησιν*.

Some enclitics are commonly connected with certain words, and appear to be a part of them. In such a case the two are regarded as one word, as *ὥσπερ* for *ὥς* and *περ*; *εἵτε* for *εἰ* and *τε*.

The form *δε* is called inseparable, because it always occurs as a part of a word, as *ὅδε, οἴκαδε*.

In the accentuation of words of this class, the enclitic is regarded as a separate word.

An enclitic of two syllables retains its accent if it follows a word which has the acute accent on the penult, as *λόγοι τινές*.

An enclitic retains its accent when it has nothing to lean upon, as at the beginning of a sentence, also after an elision, as *πολλοὶ δ' εἰσίν*.

An enclitic retains its accent if it is a personal pronoun governed by a preposition, as *ἐπὶ σοί*; but *πρός με* is an exception.

The enclitic retains its accent if it is emphatic, as *ἀλλὰ σὲ λέγω*, but *thee I call*.

The enclitic *ἐστί* accents the penult, as *ἔστι*: (1st) when it begins a sentence; (2d) when it is emphatic; (3d) when it signifies existence or possibility; (4th) when it follows *ἀλλ'* (*ἀλλά*), *εἰ, οὐκ, ὥς, καί, μή, or τοῦτ'* (*τοῦτο*).

PROCLITICS.

A PROCLITIC is a word of one syllable beginning with a vowel, and so closely related to a following word that it has no accent. The forms of the article *ὁ, ἡ, οἱ, αἱ*; the prepositions *ἐν, ἐς, εἰς* (*ἐξ, ἐκ*); the adverb *οὐ*; the conjunctions *εἰ, ὥς, (οὐ, οὐκ, οὐχ)*, are proclitics.

Proclitics take an accent:—

1st. When standing at the end of a sentence, as *πῶς γὰρ οὐ, for why not.*

2d. When placed after the words which they properly precede, as *θεὸς ὥς, like a God; κακῶν ἐξ, out of evils.*

3d. When followed by an enclitic, as *εἴ τις.*



ACCENT OF NOUNS AND ADJECTIVES.

THE accent of the nominative must be learned by observation. In the other cases, the accent remains on the same syllable as in the nominative, or as near it as the general laws of accent allow. If the accent is on the last syllable, it is generally the acute; but in the genitive and dative,—singular, dual, and plural of the first and second declensions,—if the last syllable is long and accented, it takes the circumflex, as *τιμῇ*; genitive, *τιμῆς*; dative, *τιμῇ*, etc. The genitive plural ending *-ων* of the first declension is circumflexed. The genitive plural, feminine gender, of adjectives and participles, not accented on the last syllable, are exceptions to the rule, as *ἀξίως*; genitive plural *ἀξίων* (*not ἀξιῶν*).

Genitives and datives of the Attic second declension are exceptions also, as (genitive plural) *ἀνώγειων*, *not ἀνωγεῶν*.

In the third declension, monosyllables whose genitives and datives have two syllables accent those genitives and datives on the last syllable. The long syllables, of course, take the circum-

flex. *Example*: *μήν* (*month*), *μηνός*, *μηνί*, *μηνοῖν*, etc. But *παῖς*, *child*, (genitive plural) *παίδων*; *δᾶς*, *torch*; *φῶς*, *light*; *Τρώς*, *Trojan*, and some others, are exceptions to this rule in the genitive of the dual and plural; *πᾶς*, *all*, is an exception in the genitive and dative plural, as *πάντων* and *πᾶσι*. The interrogative *τίς*, *τίνος*, *τίνα*, is an exception, since it always accents the first syllable. Other exceptions to the rule are participles, which in the masculine gender, nominative case, are monosyllables, as *ὢν*, *ὄντος* (*not ὄντός*), *ὄντων*, *οὔσι*, etc.

ACCENT OF VERBS.

VERBS are said to have recessive accent, because they throw the accent to the antepenult if the general laws of accent permit. In verbs, the antepenult is the objective point which the accent seeks. If any law of accent prevents its going to the antepenult, it rests on a syllable as near to it as possible.

In the following forms the accent is on the penult:—

1st. Infinitives in *αι* of the active voice, first aorist tense, as *βουλεύσαι*.

2d. Infinitives in *αι* of the middle voice, second aorist tense, as *λιπέσθαι*.

3d. The infinitive and participle of the passive voice, perfect tense, as *βεβουλεύσθαι* and *βεβουλευμένος*.

4th. Infinitives in *ναι*, as *εἰστάναι* and *λυθῆναι*.

The following have the acute on the last syllable:—

1st. Participles ending in *ς*, genitive *τος*, as *βεβουλευκώς*; genitive, *βεβουλευκότος*. Except the participle of the first aorist tense, active voice, as *βουλεύσας*.

2d. The second aorist active participle, as *λιπών*.

3d. The second aorist imperatives: *εἰπέ*, *say*; *έλθέ*, *come*; *εὗρέ*, *find*; *ἰδέ*, *see*; and *λαβέ*, *take*.

The following have the circumflex on the last syllable: —

1st. The second aorist infinitive (active voice) in *ειν*.

2d. The second person singular of the second aorist tense, middle voice, imperative mood, ending in *ου*, as *λιποῦ*. But a verb in *μι*, compounded with a preposition of two syllables, furnishes an exception, as *ἀπόδου*.

In the optative mood *αι* and *οι* final are long, as *τιμήσαι*, *ποιήσοι*.



DIVISION OF WORDS INTO SYLLABLES.

EVERY Greek word has as many syllables as it has vowels or diphthongs. In the word *οικία*, for instance, there are three syllables, and the final syllable is called *pure*, because it follows a vowel. The word *ὑγία* has four syllables; the last is a pure syllable, since it follows a diphthong. Hence, a syllable is *pure* when its vowel immediately follows a vowel or diphthong. A few rules are to be observed in dividing words into syllables: —

1st. Single consonants are placed at the beginning of syllables.

2d. Those consonants which combine, and are allowed to begin a word, form the beginning of a syllable, as *πρ* in *προ-εδρεΐ-αν*, etc.

3d. Mutes followed by *μ* or *ν* are put at the beginning of a syllable, as *κά-μνω*. Here *μν* go together.

4th. Consonants at the end of a word are joined with the preceding vowel.

5th. One consonant, coming in the middle of a word and between two vowels, whether it be a single or double consonant, is joined to the following vowel, as *ἰ-κα-νός*, *ὄ-ψο-μαι*.

6th. In general, two or more consonants combined are joined to the following vowel.

Exceptions: (1) When the first consonant in such a combination is a liquid (*λ, μ, ν, ρ*), or a nasal (*μ, ν*), it joins the vowel

before it (except *μν*, which go together as noted in Rule 3), as *ἐλ-πίς*, *καγ-χάζω*, *ἐν-δόν*, etc. (2) The first consonant in such a combination joins the preceding vowel when itself is doubled, as *ἴπ-πος*, *not ἱ-ππος*. This exception to the general rule holds true in case of the doubling of a rough mute. If the rough mute is doubled the first becomes a cognate smooth, as *Σαπ-φώ*, *not Σα-πφώ*; *Ἄτ-θίς*, *not Ἄ-τθίς*.

7th. In compound words, where no elision has taken place, the parts are regarded as separate words, as *προς-ά-γω*. If this were not a compound it would be divided *προ-σά-γω*; also, *προς-εκ-τίνω*, if not a compound, would be divided *προ-σε-κτίνω*.

8th. Compound words, where elision has taken place, are divided like simple words, as *ἐ-πα-νά-γειν*. This word is compounded of *ἐπί*, *ἀνά*, and *ἄγειν*. In like manner *πα-ρά-γω*, from *παρά* and *ἄγω*, is divided like a simple word, final *a* of *παρά* having suffered elision.

FORMATION OF TENSES OF VERBS.



ORDINARILY the stem of a verb consists of more than the root, as in *τιμάω* the root is *τι*, the stem is *τιμα*. In *λύω* the root is *λυ*, and this is also the stem. In most verbs the stem consists of the root and an added suffix. The *root* of *λύω* is the same throughout all forms of the verb, but the *stem* of *λύω* is subject to change. The present stem of verbs runs through the present and imperfect tenses of the verb in all voices. In forming tenses, learn first the different stems and endings, and unite them. To form the imperfect, or any tense having an augment, learn the law of augment. In forming the imperfect active of *λύω*, take the stem *λυ*, prefix the augment *ε*, as *ελυ*, add the endings, as, —

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
<i>ἔ-λυ-ον</i>	<i>ἔ-λύ-ετον</i>	<i>ἔ-λύ-ομεν</i>
<i>ἔ-λυ-ες</i>	<i>ἔ-λυ-έτην</i>	<i>ἔ-λύ-ετε</i>
<i>ἔ-λυ-ε</i>		<i>ἔ-λυ-ον</i>

Notice that in the third person, dual number of the historical tenses (*i.e.*, the imperfect, aorist, and pluperfect), active voice, the ending is *την*, and in the middle voice it is *σθην*.

The future stem of *λύω* is *λυσ-*; and by adding the endings, the future is made.

The first aorist stem of *λύω* is *λυσ-*; the aorist indicative has the augment, and the tense is formed as follows: *ἔ-λυσ-α*, etc.

The perfect and pluperfect stem of *λύω* is *λελυκ-*; and this stem is made up of the reduplication *λε*, the root *λυ*, and the

tense sign κ . The perfect of λύω is λε-λυκ-α. As the pluperfect bears the same relation to the perfect that the imperfect does to the present, of course, in forming the pluperfect, an *augment* must be prefixed, and ἐ-λε-λύκ-ειν results.

The perfect middle stem of λύω is λελυ-.

The first aorist passive stem of λύω is λῦθε(η)-.

The present stem of φαίνω is φαιν-; the future stem is φᾶνε-. To form the future, add the ending ω to the stem, and (φανέ-ω) φανῶ results. This verb is a liquid stem. Liquid stems take ε instead of σ to complete the future stem; and this ε is contracted with a following vowel or diphthong. Other peculiarities occur in the formation of Attic and Doric futures, which are best learned from the grammars. The aorist is formed by adding the proper endings to the aorist stem. Some verbs add κ instead of σ. δίδωμι, ἵημι, and τίθημι are examples. The aorist tense of these is ἔδωκα, ἤκα, ἔθηκα.

Stems in λ, μ, ν, and ρ lengthen their last vowel in forming the first aorist stem. As στέλλω: the stem is στελ-, the last vowel lengthened becomes ει, as στείλ-; the augment is ε, the ending is α, and ἔστειλ-α results. Some exceptions occur.

The perfect and pluperfect active are formed regularly, as has been noted already. If, however, the stems end in π, β, κ, or γ, these letters are changed to φ or χ. Example, κόπτω: the present stem is κοπ-, and the perfect would be κέκοπκα; but the π is aspirated before the κ, making κέκοφα.

Take also βλάπτω: stem βλᾶβ-, and βέβλᾶφα results.

To form the future perfect, take the stem λελυ- (the perfect middle stem), add σ, the sign of the future, and also the proper ending, and λελύσομαι results.

Let a student practice on the different forms, and construct the conjugations according to principles laid down, and he will come to engage in this indispensable exercise with delight and enthusiasm.

Form the third person, singular number, future perfect tense, indicative mood, passive voice of λύω. Write the root λυ-; add the future sign σ; prefix the reduplication λε, as λε-λυσ-; add the proper ending εται, and we have λελύσεται.

Form the third person, dual number, middle voice, indicative mood, pluperfect tense of λύω. Write the root λυ-; prefix the reduplication λε, thus forming the perfect middle stem λελϋ-; prefix the augment ε, and add the ending σθην, and ἐλελύσθην results.

These examples will indicate the practice which may be indefinitely extended.

A LIST OF THE ENDINGS

OF THE ACTIVE, MIDDLE, AND PASSIVE VOICES OF VERBS IN ω .

ACTIVE VOICE.

INDICATIVE MOOD, PRESENT TENSE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. ω		$\omicron\mu\epsilon\nu$
2. $\epsilon\iota\varsigma$	$\epsilon\tau\omicron\nu$	$\epsilon\tau\epsilon$
3. $\epsilon\iota$	$\epsilon\tau\omicron\nu$	$\omicron\upsilon\sigma\iota$

FUTURE.

The same, with the tense sign σ preceding.

PRESENT SUBJUNCTIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. ω		$\omicron\mu\epsilon\nu$
2. $\eta\varsigma$	$\eta\tau\omicron\nu$	$\eta\tau\epsilon$
3. η	$\eta\tau\omicron\nu$	$\omicron\upsilon\sigma\iota$

OPTATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. $\omicron\iota\mu\iota$		$\omicron\iota\mu\epsilon\nu$
2. $\omicron\iota\varsigma$	$\omicron\iota\tau\omicron\nu$	$\omicron\iota\tau\epsilon$
3. $\omicron\iota$	$\omicron\iota\tau\eta\nu$	$\omicron\iota\epsilon\nu$

FUTURE OPTATIVE.

The same, with the tense sign σ preceding.

IMPERATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
2. ε	ετον	ετε
3. έτω	έτων	έτωσαν, όντων

INFINITIVE.

ειν. *Future* σειν.

PARTICIPLE.

Nom. ων, ουσα, ον.

Gen. οντος, ούσης, οντος, etc.

FUTURE PARTICIPLE.

The same, with the tense sign σ preceding.

IMPERFECT AND SECOND AORIST TENSES.

<i>Singular</i>	<i>Dual.</i>	<i>Plural.</i>
1. ον		ομεν
2. ες	ετον	ετε
3. ε	ετην	ον

THE AORIST.

INDICATIVE MOOD.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. σα		σαμεν
2. σας	σατον	σατε
3. σε	σατον, σάτην	σαν, σασι

SUBJUNCTIVE.

Same as the present, with the tense sign σ prefixed.

OPTATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. <i>σαιμι</i>		<i>σαιμεν</i>
2. <i>σαις, σειας</i>	<i>σαιτον</i>	<i>σαιτε</i>
3. <i>σαι, σειε</i>	<i>σαίτην</i>	<i>σαιεν, σειαν</i>

IMPERATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
2. <i>σον</i>	<i>σατον</i>	<i>σατε</i>
3. <i>σάτω</i>	<i>σάτων</i>	<i>σάτωσαν, σάντων</i>

INFINITIVE.

σαι

PARTICIPLE.

Nom. *σας, σασα, σαν.*

Gen. *σαντος, σάσης, σαντος, etc..*

The endings of the perfect active are:—

INDICATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. <i>α</i>		<i>αμεν</i>
2. <i>ας</i>	<i>ατον</i>	<i>ατε</i>
3. <i>ε</i>	<i>ατον</i>	<i>ασι</i>

The subjunctive, optative, and imperative have the same endings as the corresponding moods in the present, with the tense sign κ prefixed.

INFINITIVE.

ένα

PARTICIPLE.

Nom. ὢς, ὡς, ὅς.*Gen.* ὅτος, ὡίας, ὅτος, etc.

The tense sign κ precedes all these endings.

PLUPERFECT INDICATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. εἰν		εἰμεν
2. εἰς	εἶτον	εἶτε
3. εἰ	εἶτην	εἶσαν, εἶσαν

The tense sign κ is to be prefixed.

ENDINGS OF THE MIDDLE AND PASSIVE OF VERBS IN ω.

PRESENT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. ὦμαι		όμεθα
2. ῶ or εἰ	εσθον	εσθε
3. εται	εσθον	ονται

The endings of the future and future perfect are the same as the foregoing.

IMPERFECT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. ὄμην		όμεθα
2. ου	εσθον	εσθε
3. ετο	εσθην	οντο

The imperfect passive, and second aorist middle, indicative, have the same endings as the foregoing.

SUBJUNCTIVE MIDDLE AND PASSIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. ὦμαι		όμεθα
2. ῶ (contract. of ηαι)	ησθον	ησθε
3. ηται	ησθον	ωνται

OPTATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. οίμην		όμεθα
2. οιο (οισο)	οισθον	οισθε
3. αιτο	οίσθην	οιντο

IMPERATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
2. ου	εσθον	εσθε
3. έσθω	έσθων	έσθωσαν, έσθων

INFINITIVE.

εσθαι

PARTICIPLE.

Nom. όμενος, όμένη, όμενον.*Gen.* ομένου, ομένης, ομένου, etc.

The endings of the future middle are the same as the present, with the tense sign *σ* preceding.

PERFECT.

INDICATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. μαι		μεθα
2. σαι	σθον	σθε
3. ται	σθον	νται .

(The subjunctive, when used, has the forms of the participial ending μένος, and the mood forms of εἰμί, *to be*; as, μένος ὦ, μένος ἦς, etc. The optative has μένος εἴην, etc. This participial ending is declined, becoming μένοι in the plural and μένω in the dual.)

IMPERATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
2. σο	σθον	σθε
3. σθω	σθων	σθωσαν, σθων.

INFINITIVE.

σθαι

PARTICIPLE.

Nom. μένος, μένη, μένον.*Gen.* μένου, μένης, μένου, etc.

PLUPERFECT.

INDICATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. μην		μεθα
2. σο	σθον	σθε
3. το	σθην	ντο

The aorist middle endings are the following:—

INDICATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. αμην		άμεθα
2. ω (cont. from αο)	ασθον	ασθε
3. ατο	άσθην	αντο

The subjunctive endings are like the present middle.

OPTATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. αίμην		άίμεθα
2. αιω	αισθον	αισθε
3. αιτο	άίσθην	αιντο

	IMPERATIVE.	
<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
2. <i>αι</i>	<i>ασθον</i>	<i>ασθε</i>
3. <i>άσθω</i>	<i>άσθων</i>	<i>άσθωσαν, άσθων</i>

INFINITIVE.
ασθαι

PARTICIPLE.

Nom. *άμενος, αμένη, άμενον.*

Gen. *αμένου, αμένης, αμένου, etc.*

In the aorist forms the tense sign *σ* precedes the endings.

AORIST PASSIVE ENDINGS.

	INDICATIVE.	
<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. <i>ην</i>		<i>ημεν</i>
2. <i>ης</i>	<i>ητον</i>	<i>ητε</i>
3. <i>η</i>	<i>ήτην</i>	<i>ησαν</i>

The subjunctive endings are like those of the active voice, but with the circumflex accent on the last syllable in the singular, and on the penult in the dual and plural.

	OPTATIVE.	
<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. <i>είην</i>		<i>είημεν</i> or <i>εἶμεν</i>
2. <i>είης</i>	<i>είητον, εἶτον</i>	<i>είητε</i> or <i>εἶτε</i>
3. <i>είη</i>	<i>είήτην, εἶτην</i>	<i>είησαν</i> or <i>εἶεν</i>

	IMPERATIVE.	
<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
2. <i>ητι</i>	<i>ητον</i>	<i>ητε</i>
3. <i>ήτω</i>	<i>ήτων</i>	<i>ήτωσαν</i> or <i>έντων</i>

INFINITIVE.
ῆναι

PARTICIPLE.

Nom. εἷς, εἶσα, ἐν.

Gen. ἐντος, εἰσης, ἐντος, etc.

θ, the sign of the aorist passive, precedes these endings.

ENDINGS OF VERBS IN *μι*.

ACTIVE VOICE.

PRESENT.			IMPERFECT.		
<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. <i>μι</i>		<i>μεν</i>	1. <i>ν</i>		<i>μεν</i>
2. <i>ς</i>	<i>τον</i>	<i>τε</i>	2. <i>ς</i>	<i>τον</i>	<i>τε</i>
3. <i>σι</i>	<i>τον</i>	<i>νσι</i> or <i>ασι</i>	3. —	<i>την</i>	<i>σαν</i>

OPTATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. <i>ῖην</i>		<i>ῖημεν, ῖμεν</i>
2. <i>ῖης</i>	<i>ῖητον, ῖτον</i>	<i>ῖητε, ῖτε</i>
3. <i>ῖη</i>	<i>ῖήτην, ῖτην</i>	<i>ῖησαν, ῖεν</i>

IMPERATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
2. <i>θι, ς</i>	<i>τον</i>	<i>τε</i>
3. <i>τω</i>	<i>των</i>	<i>τωσαν, ντων</i>

INFINITIVE.

ναι

PARTICIPLE.

Nom. ντς, ντσα, ν.

Gen. ντος, ντσης, ντος, etc.

· Notice the euphonic changes in the participle.

The full form of the participle from *ἵστημι* is *ἱστά-ντς*; the *ν* and *τ* are dropped, leaving *ἱστάς*, the present participle.

In the other tenses, verbs in *μι* have the same endings as verbs in *ω*.

MIDDLE AND PASSIVE VOICES.

INDICATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. <i>μαι</i>		<i>μεθα</i>
2. <i>σαι, αι</i>	<i>σθον</i>	<i>σθε</i>
3. <i>ται</i>	<i>σθον</i>	<i>νται</i>

OPTATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. <i>ιμην</i>		<i>ιμεθα</i>
2. <i>ιο</i>	<i>ισθον</i>	<i>ισθε</i>
3. <i>ιτο</i>	<i>ισθην</i>	<i>ιντο</i>

IMPERATIVE.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
2. <i>σο, ο</i>	<i>σθον</i>	<i>σθε</i>
3. <i>σθω</i>	<i>σθων</i>	<i>σθωσαν, σθων</i>

INFINITIVE.

σθαι

PARTICIPLE.

- *Nom.* *μενος, μένη, μενον.*
- Gen.* *μένου, μένης, μένου, etc.*

IMPERFECT.

<i>Singular.</i>	<i>Dual.</i>	<i>Plural.</i>
1. <i>μην</i>		<i>μεθα</i>
2. <i>σο, ο</i>	<i>σθον</i>	<i>σθε</i>
3. <i>το</i>	<i>σθην</i>	<i>ντο</i>

ON READING GREEK AT SIGHT.

"THE salvation of Greek and Latin in this country is to be sought in the practice of reading these languages at sight." This sentiment was expressed in a private letter to the author by a distinguished professor of ancient languages in a well-known New England college. It is to be hoped that the old method of turning to a lexicon for almost everything, and to a pony for the rest, will speedily go out of date. The Greek and Latin are termed "dead" languages. We surmise that they have been killed by the too laborious methods formerly employed in teaching them, rather than by any inherent lack of vitality of their own. There is, however, no "royal road to learning." And, in this chapter, the aim will be to indicate, not easy methods, but more natural ones.

Almost every student under the old system has been compelled to lament his inability to read the Greek with the same delight that he experiences in reading German, French, or Spanish. It is true he may read any Greek author if he have a lexicon at hand; but to be able to do it without a lexicon,—to succeed in culling out the words in their proper order, and in giving them their true interpretation,—requires a different process of study; but one which, we are glad to know, is becoming common in the best schools of this country.

It is quite impossible to detail all the work involved in learning to read Greek at sight, as very much depends on the instructor. Some general directions, or suggestions, may prove to be serviceable, however; and I shall try to mark out, in brief, the steps which have led certain ones to success in this department.

Let a class understand at the outset that each one is to depend on himself, and is not to resort to the lexicon, or the notes, or the grammar, until he has first consulted his own brain. But, in order that he may do this, he must previously have stored his mind with material to draw from. Hence the necessity of committing to memory as much of a vocabulary as possible. Suppose a student to have learned the exercises, references to the grammar, and vocabularies of half a dozen of Mr. White's "First Lessons in Greek." It will then be a profitable and easy exercise to make sentences orally, so as to introduce in every possible way the words learned. Students will not be slow to discover that such an exercise furnishes practical illustration of principles, and they will wake up to the fact that there is yet some life left in the Greek language. When a boy has learned a principle in grammar, and a sufficient number of words, let him illustrate that principle by an accurate combination of the words. In the "Greek Lessons" referred to, the vocabularies are naturally and admirably arranged. About eight new words for memorizing—not enough to discourage a student—are given in each lesson, and these should be carefully committed to memory, for nothing can be done at sight-reading without a good vocabulary. It is to be supposed that an instructor will set his class to reading the *Anabasis* after thoroughly completing the lessons.

Long before they are done with the lessons, let them bring in copies of Xenophon, and in turn read aloud the Greek. Easy passages will occur which they can translate. Let the attempt to do so be made. Such passages as *ἐντεῦθεν ἐξελαύνει σταθμούς τρεῖς*, etc., will whet the appetite and lead the reader on. Had Xenophon set himself to preparing a work on sight-reading he could not have introduced passages more favorable for beginners than the *ἐντεῦθεν ἐξελαύνει* passages!

As the reading proceeds, call attention to various words, what part of speech they are of, their agreement with other words,

the meaning of compounds, and the special signification of the endings, — so far as they have been learned.

Let the whole class give attention to the same passage, and be called upon to make corrections as they are needed.

Let numbers go to the blackboard and take an easy passage to translate, relying on their own resources. They will begin to feel that there is a way to read Greek without enslavement to a lexicon or resort to a pony.

Do not require too much at the outset, so as to discourage the class. The exercise may be made a recreation. It is not to be expected, even of advanced students, that they will be able to read a Greek author as one would read an English author; nor is this what is meant by sight-reading. It is, however, within the bounds of possibility for students to learn to study out the Greek text without having to turn to the lexicon, except in rare cases. Take some portion of Xenophon, — the *Anabasis*, *Hellenica*, or *Cyropædia*, — and occasionally devote the whole recitation hour to reading the text aloud, and to sight-reading. If the student comes to words which he thinks he can translate, let him try it, avoiding for the time being any attempt to translate words about which he knows nothing. Let him write in a notebook, or on the board, the words he does not know. He should look up the meaning of such words and commit them to memory, and thus enlarge his vocabulary. The practice of sight-reading is to accompany the study of *lessons assigned*.

One of the most successful teachers of sight-reading in this country (Professor Cilley of Phillips Academy) proceeds on the following plan when his classes have progressed far enough to take up Herodotus. He assigns lessons in Herodotus in the usual way, and omits sight-reading until a good start has been made. Then the class, sometimes in an hour, translate three pages in review and two in advance (the advance being, of course, an assigned lesson). They then read a page or more at sight, the

instructor supplying the unusual words, or giving hints as to derivation, and throwing light on obscure idioms. Even guessing is encouraged, the aim being to sharpen the wits of every boy, and to make him feel that "even moderate success at sight is better than a rush caused by the use of a pony." Care is to be taken, however, *never to leave a passage until it is well done*. If a paragraph or passage is not satisfactorily rendered, it should be assigned as a part of the next lesson. The class must be closely and repeatedly questioned on the signification of endings, on derivation, on compounds, on roots, etc.

The interest in sight-reading may be increased by inquiring what English words are derived from such and such Greek words. In the practice of sight-reading the student will experience a fascination in being able to do independent work. But let none be allured into premature satisfaction, nor rest content too soon that the work is done.

Successful sight-reading involves more painstaking and greater toil than the old method of leaning on a lexicon, but it is productive of larger and vastly better results in the end.

Let the *writing* of Greek be connected as closely as possible with sight-reading. This will ensure accuracy. Familiarity with the forms of syntax given in the tabulation in this book is essential to success.

The suggestions thrown out in this chapter may be recapitulated as follows:—

1. Commit to memory at the start as extensive a vocabulary as possible, and constantly add to it.
2. Each student is to depend on himself; to consult his own head before turning to notes, or lexicon, or grammar.
3. Introduce in various ways the words learned, by constructing orally, and translating, accurate sentences.
4. When a principle is learned, let it be illustrated by a combination of words committed to memory.

5. Become thoroughly familiar with the tabulation in the first part of this book.

6. Let students read aloud the text, and try their skill at translating easy passages from Xenophon without reference to the lexicon.

7. Words which a student does not know should be written down in a note-book, or put upon the blackboard, and learned afterwards.

8. Let the class indicate the different parts of speech ; of what words are compounded ; the special signification of endings, and what are the roots of words.

9. When further advanced, let the class, after completing the assigned lesson, read on without consulting lexicon or note, the instructor supplying the unusual words, or giving hints as to derivation, and throwing light on obscure idioms.

10. Hold firmly to the principle that even moderate success in independent work is better than the method of leaning on props.

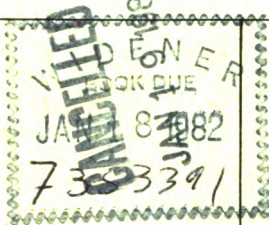
11. Never leave a passage until it is well done.

12. Every passage not satisfactorily rendered should be assigned as a part of the next lesson.

13. Let the practice of writing Greek be closely connected with sight-reading.

14. A good vocabulary, and the ability to see at a glance the things contained in the tables in the first part of this book, are the most essential requisites to successful sight-reading.

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